

Melodische Vortrags-Studien

(in Duettform)

in allen Tonarten
mit besonderer Berücksichtigung der
gebräuchlichsten Verzierungen
für den Flötenunterricht

komponiert
von

Études mélodiques

(en forme de duo)

dans tous les tons,
prenant en considération particulière
les ornements les plus usuels
pour la Flûte

composées
par

Rudolf Willmetz.

OP. 47.

Heft I.
" *II.*

Jul. Heinr. Zimmermann
Leipzig u. Berlin.

28 melodische Vortrags-Studien.

28 Etudes mélodiques.

Alle Rechte
vorbehalten.

Andante.

Nº 1.

Rudolf Tillmetz, Op. 47 Heft I.

1. Flöte.
Schüler.
1^{re} Flûte.
Elève.

2. Flöte.
Lehrer.
2^e Flûte.
Professeur.

p nobile

p

mf

f

sfz

mf

crescendo

cresc.

f

ff

˙ Atemzeichen.
˙ Signe de Respiration.

1) *tr.*
p *con garbo*

m) *tr.*

n)

p

mf

mf

p) *tr.*
f

tr. *ritenuto*
pp

riten.
pp

Nº 1. Ausführung.

Exécution.



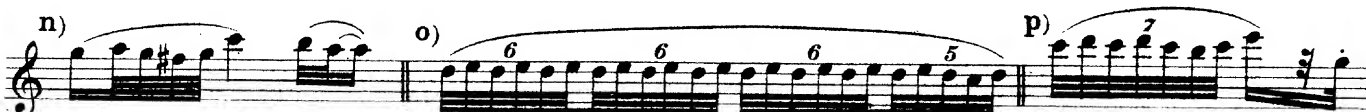
Der Mordent (Doppelschlag) zwischen Noten.
Le mordant entre les notes.



Der kurze Vorschlag, derselbe beginnt mit dem Schlag.
L'appoggiature brève, commence avec le temps.



Der Triller beginnt mit der Hauptnote.
Le trille commence avec la note principale.



Diese Triller beginnen mit der Hauptnote.
Ces trilles commencent avec la note principale.

Adagietto.

Nº 2.

a) *tr* *p amabile* *sfz*

e) *tr* *sfz mezzo piano* *più p* *mp* *più p* *p*

d) *p* *mf* *con espress.* *mf espress.* *p* *mf*

e) *f* *mf* *p* *p* *più p*

First system of a piano piece. The right hand starts with a melody marked *dolce*. The left hand has a simple accompaniment. Dynamics include *pp* (pianissimo) and *p dolce* (piano dolce).

Second system. The right hand features a melodic line with a crescendo (*cresc.*) and a forte (*f*) dynamic. The left hand also has a crescendo and forte dynamic. There are trills and slurs throughout.

Third system. The right hand has a piano (*p*) dynamic and a trill. The left hand has a mezzo-forte (*mf*) dynamic. Dynamics progress to *mf espressivo* and *ff* (fortissimo).

Fourth system. The right hand has a *rallentando* marking and a mezzo-forte (*mf*) dynamic. The left hand has a *rall.* (rallentando) marking and a forte (*f*) dynamic. The system ends with a *ten.* (tenuto) marking.

Nº 2. Ausführung.
Exécution.

Technical exercises for the right hand, labeled a) through g). Exercise a) is a scale. Exercise b) is a trill. Exercise c) is a scale with a *5* (five) fingering. Exercise d) is a scale. Exercise e) is a trill. Exercise f) is a scale. Exercise g) is a scale. The exercises are marked with *rfz rinforzando* (riforma rinforzando) and *Pralltriller. Trille avec appoggiature.* (Pralltriller. Trille avec appoggiature.).

Andantino.

Nº 3.

The musical score is written for piano and grand staves. It begins with the tempo marking "Andantino." and the piece number "Nº 3." The first system includes the instruction "p innocente" and a dynamic marking "p". The second system features dynamics "fp", "mf", and "mp". The third system includes "mf" and "mp". The fourth system includes "f", "rfz", and "decresc.". The fifth system includes "grazioso", "p", "rfz", "poco cresc.", and "poco cresc.". The score includes various musical notations such as slurs, ties, and dynamic markings.

a)
 b)
 c)
 d)
 e)

p innocente
p
fp
mf
mp
mf
mp
f
rfz
decresc.
decresc.
grazioso
p
rfz
poco cresc.
poco cresc.

f) *ritardando*
tr
a tempo
sfz *rfz* *ff* *p*
mf *ff* *p*
ritard. *a tempo*

g) *cantabile*
h) *tr*
i)
p

k)
mf *p* *mf* *rfz* *f*
mf *p* *mf* *f*

l) *ritard.* m)
rfz *mf* *p smorzando* *rit.*
mf *p smorz.*

Nº 3. Ausführung.
Exécution.

a) b) c) d) e) f) g) h) i) k) l) m)
portamento

Elégie.

Nº 4.

Larghetto.

p dolente

a)

b)

*mf**f**mf**f*

c)

*pp**mf**mf animando**pp**mf**mf*

d)

*f**p**f**p*

The main musical score is written for piano and consists of four systems of staves. The first system features a treble and bass staff with dynamics *pp* and *p*, and a trill (*tr*) in the treble. The second system includes the marking *Tempo I.* and dynamics *f patetico*, *p dolente*, and *f*, along with a *riten.* marking and a trill. The third system contains dynamics *p*, *f*, and *p*, and a triplet of eighth notes. The fourth system includes dynamics *pp*, *f*, and *pp*, and a *riten.* marking. The score is written in a key signature of one flat and a 3/4 time signature.

Nº 4. Ausführung.
Exécution.

Four short musical exercises are provided, labeled a), b), c), and d). Exercise a) shows a sequence of eighth notes. Exercise b) shows a sequence of eighth notes with a fifth finger fingering (*5*). Exercise c) shows a sequence of eighth notes with a trill (*tr*). Exercise d) shows a sequence of eighth notes with a triplet (*3*). The exercises are written in a key signature of one flat and a 3/4 time signature.

Albumblatt.

Feuille d'Album.

Nº 5.

*Con moto.
staccato**mf deciso**mf*

a)

*mf**mf**f*

b)

*mf**mf*

c)

*mf**f**f**mf**fp**fp**ff*

Fine.

*fp**fp**fp**ff*

p *lusingando e tranquillo*

d)

rfz

mf

e)

rfz

mf

f)

p

rfz

cresc.

rfz

mf espress.

cresc.

f

f

Da Capo
al Fine.

Nº 5. Ausführung.
Exécution.

a)

b)

c)

d)

e)

f)

Mückentanz.

Danse des moucheron.

Nº 6.

Allegro ma non troppo.

a) *p scherzando* *mf* *p*

b) *p* *mf* *poco cresc.* *f*

c) *f*

d) *mf giocoso* *mf* *fp* *fp* *fp*

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (B-flat). It consists of four systems of staves, each with a treble and bass clef. The first system (a) begins with a piano (*p*) dynamic and a scherzando marking, followed by a mezzo-forte (*mf*) section. The second system continues the *mf* section. The third system (b) starts with piano (*p*), moves to mezzo-forte (*mf*) with a *poco cresc.* marking, and then reaches a forte (*f*) dynamic. The fourth system (c) continues the *f* section, while the fifth system (d) begins with mezzo-forte (*mf*) and a *giocoso* marking, followed by three measures of fortissimo (*fp*) dynamics. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs.

e)

f

p burlesco

mf

p

mf

mf

cresc.

p

mf

cresc.

f

ff

ff

Nº 6. Ausführung.
Execution.

a)

b)

c)

d)

e)

Jägerlied.

Chant des Chasseurs.

Nº 7.

Allegro assai.

p leggiero

f *mf*

p

rfz *mf* *rfz*

f *mf* *rfz*

allargando. *mf* *rfz* *allarg.*

a tempo

a tempo

d)

e)

poco riten.

poco riten.

a tempo

a tempo

ff con tutta forza

rfz pp calando

rfz diminuendo

Nº 7. Ausführung.

Exécution.

a) *3* *3* *3* b) *3* c) *3* d) e) *bb*

rfz rfz

Arietta.

Nº 8.

Lento.

a) *p con calore* *sfz* *mf*
p *sfz*
 b) *p* *mf*
mf *sfz* *p* *mf*
 c) *sfz cresc.* *sfz* *cresc.* *sfz* *tr* *sf*
f *sfz*

First system of musical notation for piano, measures 1-4. The key signature is two flats (B-flat and E-flat). The first staff (treble clef) begins with a *mf* dynamic, followed by a *sfz* (sforzando) in measure 2, and then a *p* (piano) dynamic in measure 3. The second staff (bass clef) also begins with a *mf* dynamic, followed by a *sfz* in measure 2, and then a *p* in measure 3. Both staves feature melodic lines with slurs and ties.

Second system of musical notation for piano, measures 5-8. The first staff (treble clef) begins with a *mf* *sonore* (sonorous) dynamic. The second staff (bass clef) begins with a *mf* dynamic. Both staves continue with melodic lines and slurs.

Third system of musical notation for piano, measures 9-12. The first staff (treble clef) begins with a *mf* dynamic, followed by a *cresc.* (crescendo) in measure 10. The second staff (bass clef) also begins with a *mf* dynamic, followed by a *cresc.* in measure 10. Both staves feature melodic lines with slurs and ties.

Fourth system of musical notation for piano, measures 13-16. The first staff (treble clef) begins with a *f* (forte) dynamic, followed by a *tr* (trill) in measure 14, and then a *ff* (fortissimo) dynamic in measure 15. The second staff (bass clef) also begins with a *f* dynamic, followed by a *ff* in measure 15. Both staves feature melodic lines with slurs and ties. The system concludes with *poco riten.* (poco ritenuto) markings above the staves in measures 15 and 16.

Nº 8. Ausführung.
Exécution.

Fifth system of musical notation for piano, measures 17-20. The first staff (treble clef) begins with a *3* (triple) marking in measure 17, followed by a *b)* marking in measure 18, a *c)* marking in measure 19, and a *d)* marking in measure 20. The second staff (bass clef) also begins with a *3* marking in measure 17, followed by a *b)* marking in measure 18, a *c)* marking in measure 19, and a *d)* marking in measure 20. Both staves feature melodic lines with slurs and ties.

Adagio assai.

Nº 9.

a) *p sublime* *p* *molto*

The first system of the musical score for 'Adagio assai. Nº 9.' consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melodic line with a fermata over a half note, followed by a series of eighth and sixteenth notes. Above the staff, there are markings 'a)' and 'b)' with curved lines indicating phrasing. The lower staff begins with a bass clef and contains a bass line with eighth and sixteenth notes. Dynamic markings include 'p sublime' on the upper staff and 'p' on the lower staff. The system concludes with a 'molto' marking on both staves.

cresc. *f* *cresc.* *f*

The second system of the musical score continues the two-staff format. The upper staff features a melodic line with a fermata and a 'tr' (trill) marking. The lower staff continues the bass line. Both staves have 'cresc.' (crescendo) markings at the beginning and 'f' (forte) markings later in the system.

d) *mf con sentimento* *sfz* *mf con sentimento* *sfz*

The third system of the musical score continues the two-staff format. The upper staff has a melodic line with a fermata and a 'tr' marking. The lower staff has a bass line with a 'tr' marking. Dynamic markings include 'mf con sentimento' and 'sfz' (sforzando) on both staves.

f) *sf* *mp* *p* *sfz* *tr* *mp*

The fourth system of the musical score concludes the piece. The upper staff has a melodic line with a fermata and a 'tr' marking. The lower staff has a bass line with a 'tr' marking. Dynamic markings include 'sf' (sforzando), 'mp' (mezzo-piano), 'p' (piano), 'sfz' (sforzando), and 'tr' (trill) on both staves.

g)

p

h)

mf

mf staccatissimo

mf

f

ff

sfz

Nº 9. Ausführung.
Exécution.

a)

b)

c)

d)

e)

f)

g)

Die mit kleinen Noten gedruckten Figuren sind so auszuführen, daß der regelmäßige Fortgang des Taktes nicht unterbrochen wird, um nun dieselben deutlich zu spielen, ist es empfehlenswert, mit denselben etwas früher zu beginnen.

Les figures ornées de petites notes sont à exécuter de manière à ne pas briser la marche régulière de la mesure; pour les jouer clairement, il est recommandable d'en commencer l'exécution un peu avant le temps.

h)

i)

k)

Nº 10.

Z. 4630.

f deciso

f

f deciso

f

poco riten.

mf

f

poco riten.

mf

f

f brioso

f

f

f

ritard.

mf

f

ff

ritard.

mf

f

ff

Nº 10. Ausführung.

Exécution.

a)

b)

c)

Bei dem Mordent, wo die Hauptnote wiederholt geschrieben ist, fällt der sonstige Schlußton des ersteren weg, die wiederholte Hauptnote dient dafür als dessen Schlußton.

Dans le mordant dont la note principale est répétée après cet ornement, la note finale de celui-ci est supprimée, la note principale répétée servant elle-même de conclusion.

d)

e)

Ländler.

Nº 11.

Introduction.

f *pastorale* *mf* *pp* *poco riten.*

a tempo *ritard.* *) *Cadenza.* *ad libitum*

cresc. *f* *p* *perdendosi*

Nº 1.

p *rustico* *sfz*

f *p* *f*

*) Cadenza (Tonschluß) eine Verzierung nach Fermaten, welche gewöhnlich mit kleinen Noten angezeigt wird.
 Cadence (conclusion) ornement après la mesure, généralement indiqué par de petites notes.

This page contains six systems of musical notation for a piano piece. The notation is written for two hands (treble and bass clefs) on a grand staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The dynamics range from *p* (piano) to *ff* (fortissimo). The piece includes various musical markings such as slurs, accents, and triplets. The first system starts with a *p* dynamic. The second system starts with *mf* and ends with *f*. The third system is labeled "Nº 2." and starts with *p*. The fourth system starts with *mf* and ends with *f*. The fifth system starts with *p*. The sixth system starts with *f* and ends with *ff*. The piece concludes with a double bar line and repeat dots.

Nº 2.

p

mf

f

p

f

ff

Nº 3.

First system (measures 1-4): Treble and bass staves in 3/4 time, key of D major. Treble staff starts with a piano (*p*) dynamic and a trill on the first measure. Bass staff also starts with a piano (*p*) dynamic. Second system (measures 5-8): Treble staff has a mezzo-forte (*mf*) dynamic. Bass staff also has a mezzo-forte (*mf*) dynamic. Third system (measures 9-12): Treble staff has a forte (*f*) dynamic. Bass staff also has a forte (*f*) dynamic. Fourth system (measures 13-16): Treble staff has a forte (*f*) dynamic. Bass staff also has a forte (*f*) dynamic. The system concludes with first and second endings marked '1.' and '2.'.

Nº 4.

First system (measures 1-4): Treble and bass staves in 3/4 time, key of B-flat major. Treble staff starts with a piano (*p*) dynamic. Bass staff also starts with a piano (*p*) dynamic. Second system (measures 5-8): Treble staff has a piano (*p*) dynamic. Bass staff also has a piano (*p*) dynamic. Third system (measures 9-12): Treble staff has a forte (*f*) dynamic. Bass staff also has a forte (*f*) dynamic. Fourth system (measures 13-16): Treble staff has a forte (*f*) dynamic. Bass staff also has a forte (*f*) dynamic. The system concludes with first and second endings marked '1.' and '2.'.

First system of musical notation, featuring two staves. The key signature has three flats (B-flat, E-flat, A-flat). The first staff begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The second staff also begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The system concludes with a double bar line and repeat signs.

Nº 5.

Second system of musical notation, featuring two staves. The key signature has two sharps (F-sharp, C-sharp). The first staff begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The second staff also begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The system concludes with a double bar line and repeat signs.

Third system of musical notation, featuring two staves. The key signature has two sharps (F-sharp, C-sharp). The first staff begins with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic. The second staff also begins with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic. The system concludes with a double bar line and repeat signs.

Fourth system of musical notation, featuring two staves. The key signature has two sharps (F-sharp, C-sharp). The first staff begins with a piano (*p*) dynamic, followed by a sforzando (*sfz*) dynamic. The second staff also begins with a piano (*p*) dynamic, followed by a sforzando (*sfz*) dynamic. The system concludes with a double bar line and repeat signs.

Fifth system of musical notation, featuring two staves. The key signature has two sharps (F-sharp, C-sharp). The first staff begins with a forte (*f*) dynamic, followed by a sforzando (*sfz*) dynamic, and then a *riten.* (ritardando) marking. The second staff also begins with a forte (*f*) dynamic, followed by a sforzando (*sfz*) dynamic, and then a *riten.* (ritardando) marking. The system concludes with a double bar line and repeat signs, followed by the word "Fine."

Nº 11. Ausführung.
Exécution.

Sixth system of musical notation, featuring three staves. The key signature has two sharps (F-sharp, C-sharp). The first staff begins with a forte (*f*) dynamic, followed by a sforzando (*sfz*) dynamic, and then a *riten.* (ritardando) marking. The second staff also begins with a forte (*f*) dynamic, followed by a sforzando (*sfz*) dynamic, and then a *riten.* (ritardando) marking. The system concludes with a double bar line and repeat signs, followed by the word "Fine."

Nº 12.

a)

Allegro.

p capriccioso

mf

fp

fp

p capriccioso

mf

fp

fp

meno mosso

p capriccioso

b)

c) **meno mosso**

Musical score for "The Merry Widow" by Franz Lehár, measures 1-4. The score is in 2/4 time, key of D major, and features a piano and a vocal line. The piano part includes trills and triplets, while the vocal line has a melodic line with trills and triplets. Dynamics include *f*, *p*, *rfz*, and *mf*.

d)

p comodo

p comodo

6

più mosso

p *rfz* *mp* *mf*

Tempo I.

f *p* *mf*

fp *f*

meno mosso

f

p *sfz* *mf* *sfz* *f*

Nº 12. Ausführung.
Exécution.

a) *b)* *c)* *d)* *e)*

Liebeslied.

Chant d'amour.

Nº 13.

Lento.

a) *mf teneramente* *p* *tr*
mf *cresc.* *f*
sfz *mf* *cresc.* *f*
p giocoso *mf* *fp* *fp* *fp*
p *mf* *fp* *fp* *fp*
mf *cresc.* *cresc.*

Musical score for piano, measures 1-12. The score is written for two staves (treble and bass clef) in G major (one sharp). The key signature is G major. The tempo is marked *Andante*. The score includes various dynamics and articulations:

- Measures 1-4: *f* (forte), *cresc.* (crescendo).
- Measures 5-8: *f* (forte), *cresc.* (crescendo).
- Measures 9-12: *f* (forte), *p dolcissimo* (pianissimo, very soft), *tr* (trill), *p dolcissimo* (pianissimo, very soft).
- Measures 13-16: *mf* (mezzo-forte), *mf* (mezzo-forte), *più cresc.* (more crescendo).
- Measures 17-20: *mf* (mezzo-forte), *più cresc.* (more crescendo).
- Measures 21-24: *poco riten.* (poco ritenuto), *f* (forte), *poco riten.* (poco ritenuto).

Nº 13. Ausführung.
Exécution.

Musical score for piano, measures 25-30. The score is written for two staves (treble and bass clef) in G major (one sharp). The key signature is G major. The tempo is marked *Andante*. The score includes various articulations and dynamics:

- Measures 25-26: *a)* (articulation), *b)* (articulation).
- Measures 27-28: *c)* (articulation), *d)* (articulation).
- Measures 29-30: *e)* (articulation), *f)* (articulation).

Bagatelle.

Nº 14.

Presto.

*p con agilità**mf**p**mf**f**mf**p**f**mf**p*

a)

b)

*mf**mf**p leggiero**cresc.**f*

1.

2.

*rfz**p**mf**rfz**p**mf*

f *mf* *p* *mf*

f *mf* *p* *mf*

f *mf* *p* *a tempo* *p* *a tempo*

mf *f* *mp*

mp *p* *f* *tr* *f* *mf*

p *ff* *p*

№ 14. Ausführung.
Exécution.

a) *3*

b) *3*

c) *5*

FLÖTE. Schulen und Unterrichtswerke.

a) Schulen.

Köhler, Ernesto. Theoretisch-praktische Flötenschule für den Schul- und Selbstunterricht mit Tabellen für 1, 4, 6, 8, 12 und mehrklappige Flöten, sowie Trillertabelle

Teil I Anfangsgründe und Bildung der Technik, des Tones und Vortrages

Teil II. Verschiedene Arten Synkopen, Triller, Verzierungen, Geläufigkeits-Etuden, Arpeggien, Doppelzungenstoß und Tonleitern

Beide Teile komplett in 1 Band

— *Vorzügliches Werk, in vielen Tausenden von Exemplaren verbreitet.* —

— **Dieselbe Schule.** Ausgabe mit holländisch-deutschem Text. Teil I, II à
Komplett in 1 Band

Popp, Wilhelm. Flötenschule besonders für den Selbstunterricht geeignet, bis zum Erlernen leichter Tonstücke, mit einer Auswahl der schönsten Melodien in leichter Spielart. Op. 525

Prill, Emil. Schule für Flöte. Op. 10. (Eingeführt am Konservatorium in Wien)

Schwedler, Maximilian. Die Briffart und Spielweise der Reformflöte mit F-Mechanik (Schwedler-Flöte) nebst einem Hinweis auf die als Lehrgang geordnete Flötenliteratur des Musikverlages Jul. Heinr. Zimmermann in Leipzig. (Als Anhang zu Köhler, Flötenschule)

b) Studienwerke.

Andersen, Joachim. Schule der Virtuosität. 24 große Studien. Op. 60

Heft I. Kreuz-Tonarten

Heft II. B-Tonarten

Büchner, Ferd. Tägliche Übungen. Op. 66

Köhler, Ernesto. Der Fortschritt im Flötenspiel. Lusterweckende Übungen. Op. 33.

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Leier, Wilhelm. Fünf zum Vortrag geeignete Übungen

Lorenzo, Leonardo de. 9 große Künstler-Studien

— **Die beiden Virtuosen.** Große Etude in Duettform. Teil I, II à

Petrow, J. A. Tonleiterschule

Prill, Emil. 30 Etuden in allen Tonarten. Op. 6. Heft I, II à

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Rorich, Carl. Suite im contrapunktischem Styl für 2 Flöten. Op. 38

Stepanoff, Th. W. Tonleitern, Akkorde und Arpeggien

Tillmetz, Rudolf. Orchester-Studien. Übungen im Transponieren. Aus Opern gesammelte Flötenstellen, die am häufigsten transponiert werden. Op. 36 Heft I, II, III à

— **28 Melodische Vortrags-Studien** (in Duettform) in allen Tonarten. Op. 47 Heft I, II à

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Solobücher für Flöte Teil I, II, III à

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